Assia Djebar Elected to the Académie Française

Assia Djebar, Silver professor of French and Francophone Literature, became one of the “forty immortals” when she was elected in June to France’s foremost literary institution, l’Académie Française, whose members are chosen for life. She took the seat of writer George Vedel who died in 2002. Assia Djebar is the first North African author, and the fourth woman to join the Academy founded by Cardinal Richelieu in 1635.

Assia Djebar, of Arab heritage but writing in French, “the colonizing language,” said she hoped her election would facilitate the translation into Arabic in Algeria, Morocco, and Tunisia of all francophone authors. She also pointed to the obstacles faced by women writers in North Africa.

“Le Maghreb a refusé l’écriture. Les femmes n’écrivent pas. Elles brodent, se tatouent, tissent des tapis et se marquent. Écrire, c’est s’exposer. Si la femme, malgré tout, écrit, elle a le statut des danseuses, c’est-à-dire des femmes légères” (Le Monde, June 17, 2005).

An editorial in Le Monde [June 18, 2005] praised Djebar’s election, which marked the recognition of Francophone literature - a change in France’s attitude towards literature. “Le signal adressé à la francophonie est essentiel. La littérature française est trop souvent, pour ne pas dire toujours, pensée comme un pré carré avec des frontières dressées autour de la région Île-de-France... En ce sens, l’élection de la Franco-Algérienne Assia Djebar est déjà une victoire. Elle rappelle fortement que la littérature, comme les sciences, a une vocation universelle ou, au minimum, transfrontières. ‘La langue française est ma maison’, a pu déclarer Assia Djebar. Cette maison possède un large toit, ce qu’on oublie trop.”

Assia Djebar, whose given name is Fatma-Zohra Imalhayene, was born in 1936 in Cherchell, Algeria. The first Algerian woman to enter the Ecole Normale Supérieure in 1955, Djebar was compared to writing prodigy Françoise Sagan when a year later she published her first novel La Soif (The Mischief).

She has taught history, literature, and film at universities in France and Algeria, and starting in the 90’s, in the US. Before joining NYU’s French Department in 2001, Assia Djebar was the Director of the Center for French and Francophone Studies at Louisiana State University.

Translated into more than sixteen languages, her recent works include: Le Blanc de l’Algérie (1996), Ces voix qui m’assiègent (1999), La Femme sans sépulture (2002), and La Disparition de la langue française (2003). La Nouba des femmes du Mont Chenoua (1979), a film she created and directed in order to reach people who cannot read, won the International Critics Prize at the 1979 Film Festival in Venice. She has also been awarded, among other honors, the Marguerite Yourcenar Prize for Literature (1997), the International Literary Neustadt Prize (1996), and the International Peace Prize of the German Book Trade Association (2000). Her name has been mentioned several times for the Nobel Prize.

...Continued on page 2
Assia Djebar continued from page 1

"La parole française, qui me permit, grâce aux humanités gréco-latines, de devenir peu à peu une « honnête femme » au sens du XVIIe siècle, cette langue claire comme eau de source, décapante comme outil de pensée, j’allais dire d’avancée, j’en eus, comme n’importe quel jeune homme de chez moi allant à l’école française, la possession et celle-ci me fut, dès l’âge de dix-huit ans (âge de la majorité qui n’existe pas en strict droit musulman pour une femme non mariée), porte ouverte vers le dehors, vers les autres, vers le monde entier.

Ce que je voudrais faire sentir ici, c’est combien cette parole française - apparentement mariée sans heurt à une écriture française de fiction - devint pour moi parole privée de son ombre. De sa source. De sa terre. Et cette expropriation de fait me que je suis femme. >>

Assia Djebar, Ces voix qui m’assègent

A Word from the Chair

I’ve spent a good deal of time this summer with French theatre director Ariane Mnouchkine, whose production Le Dernier Caravansérail, which captures the wrenching experience of refugees, had a very successful run at Lincoln Center. Mnouchkine believes that we are living in a time when we no longer think about the future:

"We are at war with our children," as she put it at a forum at Juilliard. She works in opposition to this, however, refusing to let go of her core optimism and of her engagement to make art that matters. I like to think that we are also functioning in a similar fashion in The Department of French: thinking about “our” children and the future and working in a way that matters for the health of the mind and, hence, of the world.

We are indeed privileged to be part of an intellectual network at New York University that makes the “life of the mind” more readily graspable to the general community – as well as providing a forum for discussion for our students and colleagues. The Center for French Culture and Civilization, headed as always with brio by Prof. Tom Bishop, continues to organize myriad activities (lectures, fellowships, seminars, debates) in conjunction with the Center’s Board of Directors, the Florence Gould Foundation and the Cultural Services of the French Embassy which keep us involved and active in the ongoing cultural life of France and in Franco-American cooperation.

The many exhibitions, lectures, and conferences held at La Maison Française (directed by Francine Goldenhar) and at NYU-in-France (directed by Caroline Montel-Glénisson) make tangible how thought transfers into action and how thinking, writing, and creating make possible newly inflected approaches to questions of society and to art. This past year, for example, three of our colleagues (Profs. Emily Apter, Nancy Regalado, and Timmie Vitz) developed tremendously well-received seminars for the university and university friends on how storytelling structures our understanding of what truth is and on what the future of the humanities can be in a world less and less “regional” and more and more “global.” We look forward to continuing discussions along these lines.

Such questions are also fundamental to life choices being made by our graduate students, who have distinguished themselves in many ways this past year: by their excellence in classes, their participation in several colloquia, the prizes they have won, the quality of their completed dissertations, and the jobs to which they are committing their talents. The 2005-2006 incoming graduate class hails from some of the best undergraduate and M.A. programs in America and abroad, and we are again grateful to recognize the international aspect of our particular Francophone community, which Prof. Richard Sieburth, Director of Graduate Studies, watches over with his own brand of passionate concern.

Most of our graduate students will also be part of the teaching cadre for our undergraduate
French program, which is one of the most successful programs in French in the country. We see over 1500 students a year in our courses here and some 350 in Paris. This coming year, we have eight students signed up to do senior honors theses within the context of our redefined Honors program, directed by Prof. Stéphane Gerson. Everything indicates that the quality of the teaching and the careful nurturing of the program by Director of Undergraduate Studies, Jindrich Zezula, have maintained the special tie between France, the Francophone world, and the US that has long distinguished NYU’s French programs. We are especially pleased to welcome to our teaching staff this year Prof. John Moran, as new Director of Language Programs. He takes over from Acting Director Aline Baehler who stepped in with wit and great skill to take over the job when Kim Campbell left us last summer.

Working with so many remarkable colleagues, I am at pains to single out any one person: It is a real joy to have so much intellectual ferment and pizzazz around. Nonetheless, The Académie Française’s election of Assia Djebar to the rank of the “Immortels” is worthy of special note. We are indeed honored to have among us this innovative and courageous writer and thinker whose novels count among the most compelling being published today, texts that plunge us into the terrible complexities of a violent postcolonial world.

I close in wishing you “Courage” for the year to come and delight in your discoveries and pursuits. Writer Daniel Pennac reminds us, “Happiness is a form of resistance.” I agree.

Judith Miller
August 2005
Degrees

Ph.D. in French Literature 2004-05

Marie-Hélène Carpentier

Markus Cruse
The Roman d’Alexandre in MS Bodley 264: Text, Image, Performance

Michelle Erickson
Witness: On the Transmission and Reception of French Literary and Audiovisual Holocaust Testimony

Margaret Parker
Literary Tableaux: An Iconographical Study of Jean-Jacques Rousseau’s La Nouvelle Héloïse and Bernardin de Saint-Pierre’s Paul et Virginie

Pierre-Alexandre Sicart
Autobiography, Roman, Autofiction

Catherine Sheppard Webster
Pagnol, Guity, and Cocteau: The Playwright as Filmmaker

Bryan Christopher Wood
Fictions galantes : le “roman sentimental” en France (1596-1610)

M.A. in French Language and Civilization 2004-05

Ray-Eric Correia
Leslie Larson
Carrie Major
Amy Sirlin

Fellowships and Awards

Bradley Rubidge Prize 2004-05
Isabelle Mullet

CAS Outstanding Teaching Assistant Award 2004-05
Mark Cruse
Bassem Shahin

Dulac Fellowship 2005-06
Philippe Barr
Elizabeth Bowles
Carrie Landfried

L’Oréal Fellowship in France 2005-06
Elizabeth Russel

Phi Beta Kappa Jensen Fellowship for French Language, Literature and Culture 2005-06
Barbara Abad

Penfield Award 2005-06
Shelley Cavaness

E.N.S Exchange 2005-06
Georgiana Perlea (Paris)
Elizabeth Wright (Lyon)

First-year named Fellowships 2004-05

CDC IXIS
Nicola Agate

L’Oréal
Danielle Allen

American Society of the French Legion of Honor
Katie Hillegass

Fribourg
Neeraj Mahadoo
Susan Yu
Department of French Highlights

Florence Gould Lectures

Marek Halter (2 lectures)
La Shoah, comment préserver la mémoire?
And Woman created God – Moses’ Black Wife

Frédéric Beigbeder
Are novels windows on our world?

Paul Cohen
Excavating the Origins of French: The Politics of Historical Philology in Early Modern France

Yves Hersant
La Nudité et le nu

Elie Abecassis
Le Roman en France : problèmes et perspectives

Gilbert Michlin
Of No Interest to the Nation: A Jewish Family in France 1925–1945

Eliane Viennot
De l’usage des mythes de femmes de pouvoir

Christian Biet
Représenter l’horreur: le spectacle et le sang, début XVIIe siècle/début XXIe siècle

Christopher Prendergast
Co-sponsored with La Maison Française and the Department of Comparative Literature (3 lectures on Proust’s Skepticism)
Elstir’s Optical Illusions
Walking on Stilts
The Allegorical Body

Jean-Charles Darmon
Pensée libertine et crise de l’exemplarité à l’âge classique : la trace de Montaigne

Conferences & Roundtables

George Sand: Families and Communities – Familles et Communautés
Co-sponsored with Hofstra University
With the participants: Claudie Bernard, Philippe Régnier, Michelle Perrot, Anne-Marie Baron, Christine Planté, Evelyne Ender, Béatrice Didier, Lucienne Frappier-Mazur, Ruth A. Spencer, Aimée Boutin, Isabelle Naginski, Dominique Jullien, Anne McCall, Michèle Riot-Sarcey, Martine Reid, Françoise Massardier-Kenney, and David Powell.

Rethinking 19th Century French Studies: Problems, Methods, Interdisciplinary Approaches
With the participants: Emily Apter, Claudie Bernard, Stéphane Gerson, Denis Hollier, Richard Sieburth, Linda Nochlin, NYU, and Maurice Samuels (U. of Pennsylvania).

On Inequality
Organized by Anne Deneys-Tunney and Simon Critchley (The New School)
With the participants: James Miller, Paul Audi, Pierre Hartmann, Robert Bernasconi, Elie Friedlander, Fred Neuhouser, and Helena Rosenblatt.

Professor Anne Deney-Tunney directed the American premiere of *Narcisse*, a play written by Rousseau (translated into English) at the Theater for the New City, in the East Village. The week-long performance complemented the conference “On Inequality,” also organized by Anne Deney-Tunney to celebrate the 250th anniversary of Rousseau’s *Discourse on the Origin and Foundations of Inequality among Men*. In the play, written by the philosopher when he was only 18, a man falls in love with an image of himself dressed as a woman; *Narcisse* focuses on themes of desire, self-obsession, and the relations between the sexes.

Anne Deney-Tunney, a member of the experimental branch of the Lincoln Center, the Lincoln Center Directors Lab, presented the concepts at work in her production. “The work we present is a sketch or an etching composed of different pieces: the actors, the music, the space: all of these become the means for doing, or rather undoing theater through music and dance, as the constraints and conventions of theater are overcome and reappear only to be jumped over.”

Actors included Ph.D. candidates Michael Ritchie (Narcisse), Karen Santos Da Silva (Frontin), and Scott Sanders (Lisimon), all three familiar with the director’s performing style, which articulates body and language to achieve “automatic acting” or “dance with words.” In a *New York Sun* review (April 12, 2005), Gary Shapiro noted: “The actors often moved as though they were unassisted marionettes.”

This avant-garde production featured sophisticated costumes designed by Nikos Floros, a live video projection, and original songs by Stephen Tunney, the director’s husband, also known as Dogbowl. For more info: www.eyeballplanet.com.

Algerian White: The Language of the Dead

Karen McLaughlin performed at La Maison Francaise an adaptation of “The Language of the Dead,” the first chapter from Assia Djebar’s meditation on civil war, *Algerian White*. Assia Djebar’s testament is a powerful lament against the assassinations of three beloved colleagues and friends murdered by Algerian fundamentalists.

The Humanities in an Era of Global Comparatism: Graduate seminar and Speaker Series I (Humanities Council Workshop)

Professors Emily Apter (French & Comparative Literature) and Mary Louise Pratt (Spanish & Comparative Literature) organized a series of public events in the spring to foster dialogue around two broad questions: 1) What paradigms are available for apprehending 21st century globality? What are their strengths and limitations? 2) How can questions of language be introduced into these paradigms? What specific characteristics of global orders come into view when language is addressed?

The series was designed to provide both a course for graduate students in literature and a series of public events open to faculty, staff and graduate students, with a special invitation to members of the six language and literature departments housed at 19 University Place.

Speakers included scholars and authors in the humanities: Elizabeth Grosz, professor of women’s and gender studies at Rutgers University, author of *Volatile Bodies: Toward a Corporeal Feminism*; Rey Chow, professor of the humanities at Brown University, author of *The Protestant Ethnic and the Spirit of Capitalism*; Etienne Balibar, professor of philosophy at the University of Paris, author of *We, the People of Europe*; Peter Hallward, lecturer at King’s College, author of *Absolutely Post-colonial: Writing between the Singular and the Specific*; and Samuel Weber, professor of the humanities at Northwestern University, author of *The Legend of Freud*.
Timmie Vitz and Nancy Freeman Regalado co-organized with Martha Hodes (History) a Workshop on Storytelling in Performance sponsored by the NYU Humanities Council and co-sponsored by the Deans of FAS, CAS, GSAS, and the FAS Dean for Humanities, the Departments of Africana Studies, Comparative Literature, English, French, History, Italian, Music, Performance Studies, the Centers for Ancient Studies and Latin-American & Caribbean Studies, the Draper Program, the Program in Irish Studies, the Medieval and Renaissance Center, Tisch School for the Performing Arts, and the NYU Medical School.

Gathering faculty and students from across the disciplines, several NYU schools and beyond, the first workshop roundtable featured presentations on storytelling in Plato, in NYC cafes and even in garbage trucks, as well as performances by professional storytellers.

Two roundtables on November 5, 2004, gathered distinguished faculty from NYU and Cardozo Law Schools and leaders in narrative medicine and oral history from NYU and Columbia University to discuss the relation between storytelling, law, and medicine. A third roundtable on December 3, 2004, highlighted the ways stories tell American history. On February 5, 2005, French Department graduate student Régine Isabelle Joseph organized a daylong session of five roundtables and performances by graduate students in English, Fine Arts, French, History, Performance Studies, and Music. The roundtable "Performing Medieval Stories" (March 4, 2005) featured talks on the Medieval Narrative in Performance of stories of King Arthur, and the performance of romance, Nancy Regalado on performing stories of King Arthur, and French Department ancienne Marilyn Lawrence on Renart as a master storyteller. A final roundtable on April 15, 2005, included an overview and performances.

Storytelling performances accompanied the workshop throughout the year, including a demonstration-talk by Theodora Skipitares about her production Helen, Queen of Sparta, and an evening of medieval stories performed by undergraduate students from Professor Vitz’s "Acting Medieval Literature.”

Each of the fourteen essays engages a specific issue or work, relating it to larger questions about performance. Part I focuses on representations of the art of medieval performers of narrative. Part II examines relationships between narrative performances and the material books that inspired, recorded, or represented them. Part III studies performance features inscribed in texts and the significance of considering performability. Part IV offers contributions by present-day professional performers who bring medieval narratives to life for contemporary audiences. Moving beyond the familiar dichotomy between oral and written literature, the essays demonstrate that knowledge of the modes and means of performance is crucial for appreciating medieval narratives, which were preserved in writing, but conceived for and shaped by performance.

This book, in turn, is linked to Performing Medieval Narrative Today: A Video Showcase, an online research database that provides scholars, teachers, students, and performers with digital videos of modern performances of medieval narratives. Timmie Vitz and Marilyn Lawrence direct the site, which is managed by Jennifer Vinopal, the Services Manager of NYU's Studio for Digital Projects and Research. The Studio initially created, and now hosts, PMNT thanks to a gift by an anonymous donor, and continues to develop the site with support from NYU's Comparative Literature, English, French, and Music Departments, and the Medieval and Renaissance Center.

Visit the site at: http://euterpe.bobst.nyu.edu/mednar/
The annual luncheon “Les amis de New York University” was held at the Senate, in Paris, on June 20, 2005. Tom Bishop awarded Laure Adler, the former director of France Culture, the Medal of the Center for French Civilization and Culture. Since 1985, the Medal has honored distinguished French and American friends of New York University who have contributed significantly to strengthening the bonds between France and the United States.

The many panels and events were very well attended and characterized by lively debate and discussion. Peter Hallward of Middlesex University gave Thursday evening’s kick-off address, a lecture entitled “The Politics of Prescription” in which he set forth an interpretation of the logic of political sequences. Friday’s lecture, “Tabula Rasa” by Rebecca Comay of the University of Toronto, looked to art history, and particularly the paintings of Jean-Louis David to discuss iconoclasm and the ambivalence towards representation during the French Revolution and the Terror. Finally, the closing address was given by our own Denis Hollier, who addressed Jean-Paul Sartre’s at times vexed relation to the notion of revolution, placing Sartre in a line of thinkers who conceived of revolution in terms of theatre and theatricality.

Eleven NYU graduate students from various departments presented papers during the weekend. Graduate student panels included "Revolution: Narration of the Impossible?" and "L’Invention de l’Histoire."
CHARLES APPRON edited two volumes of Depth of Field with Rutgers University Press. He presented “Here’s to a great show: World War II & the Variety Film” at the annual conference of the Society for Cinema and Media Studies, in London. He was on a panel on post-war French cinema at the conference “Somewhere in Europe circa 1945,” at Yale University.

EMILY APTER served as an editor for the Book Series Translation/Transnation [Princeton University Press]. Her book The Translation Zone: A New Comparative Literature is in press and will be published in Fall 2005 with Princeton University Press. She authored the following articles: “Theorizing Francophonie” in Comparative Literary Studies; “Spivak on Translation” in Comparative Literature; and “DanGrahamInc and the Fetish of Self-Property” in The Lure of the Object. Professor Apter presented “Translating Francophonie” at a UCLA conference on cultural translation; “Capital Logics” at Brown University; “Repenser le groupe-sujet: Deleuze, Guattari, Badiou” at a colloquium on Deleuze, Guattari and the Political, at Paris VIII; “Logics of Conspiracy/Paranoia as a World System” at the MLA; and “Madame Bovary in Feminist Criticism and Theory” at Fordham University. She participated in a roundtable on “Globalizing French Studies” at Harvard University.

MICHEL BEAUJOUR translated into French Ezra Pound’s Pisan Cantos to be published by New Directions.

CLAUDIE BERNARD’s annotated edition of and introduction to Flaubert’s Sentimental Education is to be released this year by Barnes & Noble Classics. She co-organized the colloquium “George Sand, Families and Communities/ Families et communautés,” at NYU, where she presented a talk on “Families and Communities in Post-Revolutionary France.” She co-edited the colloquium acts to be published by the Romanic Review. Professor Bernard delivered the opening talk “Si l’Histoire m’était contée...” at the colloquium “Pour une approche narratologique du roman historique” at the Université de Nice. She was recognized with an Honorable Mention for the 2004-2005 GSAS Outstanding Faculty Award.

TOM BISHOP edited the sixth volume of The Florence Gould Lectures at New York University. He published two reviews in The Beckett Circle: “Beckett Sorts in Brooklyn,” a play review, and a book review of David Bradby’s casebook on Waiting for Godot. He was a panelist on French-American relations at the annual meeting of the Federation of Alliances Françaises in Washington, D.C. He organized and chaired a roundtable on the US presidential elections at NYU in France. He gave the PhiBetaKappa lecture “Writing the World” for CAS at NYU. He participated in the annual meeting of the Centres Pluridisciplinaires at the Cultural Services of the French Embassy and served on the planning committee for the ACT FRENCH theater festival. Tom Bishop is a member of the following organizations: the French-American Foundation Translation Prize Jury, the Conseil supérieur des EDH-EFAP [in Paris], the NYU Library Faculty Collections Advisory Committee [Fales Collection], and the Lycée Français de New York Advisory Board. Professor Bishop is a Conseiller pour la Francophonie with Lafayette Press in Paris and the co-artistic director of Beckett/Paris 2006 International Festival.

Professor Dash lectured on “The Spirit of the Thing, Rethinking the Haitian Revolution” at the University of the West Indies, Cave Hill; “A Perpetual Surprise: les Indiens de l’est dans les Indes Occidentales” organized by Maryse Condé for the Mairie de St François, in Guadeloupe; “Haiti, Black Internationalism and the New World” at Bowdoin College; and “Black Internationalism, Modernity, and the Haitian Revolution” at Columbia University. Michael Dash appeared in a documentary on the Haitian Bicentenary, Searching for the Soul of Freedom, which premiered at BAM.

ANNE DENEYS-TUNNEY authored “La République des Femmes dans De l’Amour de Destutt de Tracy” in Dix-Huitième Siècle: La Femme des Lumières. She organized at NYU the conference “On Inequality,” in which she gave a talk on “Rousseau and our Modernity.” Professor Deneyes-Tunney also directed the US premiere of Narcisse, a play by Rousseau translated into English, at the Theater for the New City in New York. She presented “Satyre and the Libertine Novel” at a seminar on Literary Theory at NYU.

SERGE DOUBROVSKY taught at NYU in Paris, where he was also at work on his autofiction. Over forty newspaper articles about autofiction mention the work of Professor Doubrovsky and credit him as the conceptualist of the genre, particularly with his novel, Fils. He published “Sartre : Autobiographie/Autofiction” in Sartre, livre-catalogue [Bibliothèque Nationale de France]. An interview with Serge Doubrovsky, “Entretien avec Serge Doubrovsky : L’autofiction selon Doubrovsky,” was published in Philippe Vilain’s Défense de Narcisse. In addition, chapters on his work can be found in: Pisonie autobiograficzne by Regina Lubasz-Bartoszynska; and Autobiographie Revisited: Theorie und Praxis neuer autobiographischer Diskurse, edited by Alfonso de Toro and Claudia Gronemann.

ASSIA DJEDAR was elected to the Académie Française, France’s most prestigious literary circle, on June 16, 2005. She was a guest of honor at the Frankfurt Book Fair and the keynote speaker at the meeting of the American Literary Translator’s Association, A theatrical performance based on her memoir Algerian White was shown at La Maison Française at NYU. She taught at NYU in Paris during the spring semester.

STÉPHANE GERSON published “L’état français et le culte malaisé des souvenirs locaux, 1830-1880” in Revue d’Histoire du XIXe siècle. In the fall, he was a Faculty Fellow at the Remarque Institute (NYU), where he presented a talk entitled “Cultural Policy, Local Memory, and Astrology: Nostradamus in Salon-de-Provence, 1870-1995.” He gave two other talks: “In Praise of Modest Men: Self-Display and Self-Effacement in Post-Revolutionary France” at the Institute of French Studies; and “Aux Origines du Modèle Républicain Français” at the Alliance française de Greenwich, Connecticut. He continued his research on the cultural history of Nostradamus, for which he received a grant from NYU’s University Research Challenge Fund. Professor Gerson also participated in the roundtable “Rethinking Nineteenth-Century Studies” at the Maison francaise and reviewed Irène Némirovsky’s novel Suite Française for The Forward. He was appointed Director of the Department’s Undergraduate Honors Program and invited to join the editorial board of the journal French Politics, Culture and Society.

HENRIETTE QOLDWIN’s introduction and annotated edition of Mme Du Noyer’s Mémories will be published by Mercure de France at the end of the year. She presented “Pour que la mémoire ne se perde: Mme Du Noyer, mémorialiste du refuge” at the SE-17 colloquium at the University of William and Mary. She serves as the seventeenth century coordinator and editor of the SIEFAR dictionary, the most comprehensive dictionary on Early Modern Women, for which she edited several entries which now appear online: www.siefar.org.

DENIS HOLLIER translated with Rosalind Krauss The Neutral, by Roland Barthes, to be published by Columbia University Press. He wrote the introduction to Georges Bataille’s Romans et Récits, a volume published by the Bibliothèque de la Pléiade [Editions Gallimard]. Denis Hollier organized the “Guy Debord : ten
years later” conference at NYU, participated in a conference on the journal October organized at Beaubourg, Paris, and in Sartre’s centennial conference at Johns Hopkins University.

JUDITH MILLER has been named “Chevalier dans l’Ordre des Palmes Académiques” by the French Government. She presented a paper comparing Ariane Mnouchkine’s and Tony Kushner’s recent theatre work: ”New Forms for New Contexts” at Northwestern University, as part of the Chicago Festival of French Theatre and at Columbia University’s Maison Française. She also presented a paper on Francophone Theatre and Koffi Kwahulé’s place in it at Royal Holloway College of The University of London. She moderated two roundtables: ”Ecrivaines migrantes du Québec” CIEF, in Liège, Belgium, and ”Should there be a Canon of African Literature?” at the ALA, in Boulder, Colorado.

EUGÈNE NICOLE was an invited author at Festival America, in Paris, where he participated in the roundtables “Quel rêve l’Amérique du Nord peut-elle encore incarner pour le reste du monde?” and “Français des Amériques,” as well as in a session devoted to his own work, ”Une heure avec Eugène Nicole.” He directed a three-hour “atelier textuel” on Proust at NYU in Paris and participated in a seminar on characters in fiction at the Maison des écrivains. His study “Cingria et ses villes” was published by l’Age d’Homme in the issue of Les Dossiers H devoted to Charles-Albert Cingria.


TIMMIE VITZ co-organized at NYU the yearlong workshop Storytelling in Performance. She co-edited Performing Medieval Narrative with Nancy Regalado and Marilyn Lawrence. She wrote ”The Liturgy and Vernacular Literature” in The Liturgy of the Medieval Church, published by Kalamazoo; ”Erotic Reading in the Middle Ages: Performance and Re-performance of Romance” in Performing Medieval Narrative; ”La lecture érotique au Moyen Age et la performance du roman” in Poétique. In addition, Professor Vitz co-directs ”Performing Medieval Narrative Today: A video Showcase” available online at: http://euterpe.bobst.nyu.edu/mednar. She presented the following papers: ”Celebrating the Performance of Medieval Narrative” at the Romance Studies Colloquium Celebration, at Montclair State College; ”On the Performability of Medieval Narrative: The Chanson de Roland and the Rhymed Roland” at the South Central Modern Language Association in New Orleans; ”Arthurian Pedagogies” and ”Performing a Villain: Wistasse le Moine” at the Medieval Conference in Kalamazoo, Michigan; ”On the Performability of Medieval Literature: Aucassin et Nicolette” at the Kentucky Foreign Language Conference; and ”Erotic Reading and the Performance of Romance” on medieval storytelling at the workshop Storytelling in Performance.
BARBARA ADAD is the first recipient of the Walter K. Jensen Fellowship, a $10,000 award, which will enable her to carry out six months of research in France. She received NYU’s President’s Service Award for her work as a teaching consultant at the Center for Teaching Excellence and her involvement in the Graduate School Educational Development Program.

CHRISTIAN DRATU presented “L’esthétique des chroniqueurs de la 4e croisade et l’épistémé gothico-scolastique” this summer, at the Medieval Chronicles Conference hosted by the University of Reading, in the UK.

MARKUS CRUSE (Ph.D. 2005) accepted a tenure-track position at Arizona State University. His co-translation of the memoirs of Catherine the Great comes out in July with Random House. Markus Cruse received an Outstanding Teaching Award in April 2005.

PATÇAL PALAKT presented three papers: “Beauty, undefined and indefinite: an abridged history of the je-ne-sais-quoi” at CUNY’s interdisciplinary graduate conference; “Contrefaire le Seigneur ; de l’extase au délire” at a U. of Pennsylvania Graduate Romantic Association Colloquium on Vision & Madness, and “Rousseau, Sacher-Masoch, and the End of Revolution” at the NYU French and Comparative Literature Graduate Student conference. He also translated a book on Moroccan painter and sculptor, Farid Belkahia.

JOHN HINIS presented “Lyonel Trouillot’s Rue des pas-perdus and Resisting Narrative” at the 2005 African Literature Association Conference in Boulder, Colorado, and at the NYU Graduate Student Conference.

ANDREW PAVLJON co-organized the graduate conference Revolution: Figure, Fiction, Event. He presented “The Hunger Artists: A Metaphor in Transition” at UW-Madison. He finished his IFS Graduate Certificate.

STÉPHANIE ARIIPAE RICHARD anticipates the release of her first novel Je reviendrai à Tahiti with l’Harmattan at the end of the year. She presented “Theorizing Francophorie: Marginalisation of Francophone Polynesian Writers” about the authors Chantal Spitz, Pambrun, Flora Devatine and Raapoto, at the Conference Internationale d’Hawai on Art & Humanities. She authored two articles: “La nuit des bouches bleues, de JMT Pambrun : En filigrane du discours dialogique, définition d’une littérature francopolynésienne mosaicuée,” in Litteram’a’hi B, soon available on CUNY’s site, in the section “Ile en ile”; and “Ecritures de l’indépendance, indépendances de nos écritures: Voix d’auteurs en Polynésie,” in Atoll, and available online: http://pambrun.tooblog.fr/?2005/05/ 19/71-ecritures-de-lindependance-inddependance-de-nos-ecritures-voix-dauteurs-epolynesie. Stéphanie Ariipae Richard criticized France’s chauvinistic attitude towards Polynesian authors in a letter published in Tahiti Pacifique Magazine in June. She met with French Polynesian president, Oscar Manutahi Temaru, and accompanied a Polynesian delegation for the inauguration of the first direct line connecting Papeete to New York.


CATHERINE SHEPPARD WEBSTER (Ph.D. 2005) gave two talks at the MLA Annual Convention in Philadelphia: “Teach Your (Bilingual) Children Well: Linguistic and Cultural Identity among American Families in Paris,” and “Teaching the French Novel to Anglophone Students in Paris: Two Approaches.” She also had a baby.

ELIZABETH WRIGHT presented “Moralizing Floovant: Manuscript Montpellier 441” at the 40th International Medieval Congress in Kalamazoo, Michigan.

Visit the Center for French Civilization and Culture: http://www.nyu.edu/gsas/dept/french/

Kori Bloom (Ph.D. 2001) is an assistant professor at the University of Florida. She recently published an article on Restif de la Bretonne’s *Ingenue Saxancour* in *Eighteenth Century Fiction*. Her baby Max was born in 2004.

Stuart Brent (Ph.D. 1983) worked at Columbia University for 17 years as the Associate University Registrar. He retired 4 years ago.

Kelli Carlsson (M.A. 2003) is a student at the Monterey Institute of International Studies to prepare for a career in humanitarian assistance. She evaluated malaria protocols newly implemented by Action Contre la Faim as part of a recent internship.

Evelyn M. Christoph (M.A. 1979) is an instructor of French.


Rev. James H. Dahlinger (Ph.D. 1999) is a third-year tenure track assistant professor of French at Le Moyne College. He wrote 11 book reviews in the *Sixteenth Century Journal* and *Renaissance Quarterly*.

Eyt V. Di Iorio (M.A. 2003) leads a textile fashion sourcing company in Italy and edits *Fashion Box*, a quarterly fashion forecasting book. He is finishing his Ph.D. thesis on Pirandello’s Theater at Rutgers University and planning to move back to the USA.

Peter Green (M.A. 1995) is a writer and journalist, former foreign correspondent for *Le Monde*.

Qary W. Harner (M.A. 1977) is an admissions counselor at Towson University where he also teaches Film History.

Brian Q. Kenneally (Ph.D. 1996) is the Chair of the Department of International Languages and Cultures at Webster University, in St. Louis. He serves as a field bibliographer for the MLA and was elected to serve a three-year term as a member of the MLA Delegate assembly. He is a reader for AP French exams for the Educational testing Service and a Consultant for the CollegeBoard. In addition to numerous reviews in *French Review*, he published an article on Tony Duvert in *Dalhousie French Studies* and an article on Breyten Breytenbach in *Portal: Journal of Multidisciplinary International Studies*.


Claudia Lewis (M.A. 1984) studied Art History at NYU, and pursued doctoral studies at Columbia University. She teaches Art History at the Continuing Education Department of Marymount Manhattan College. She is also an art consultant to the National Museum of Catholic Art.

Kathleen Lotsen (Ph.D. 2002) is an assistant professor at Montclair State University. She published *Conversation and Storytelling in Fifteenth- and Sixteenth-Century French Nouvelles* with Peter Lang. Her baby Owen Christopher Wells was born in 2003.
DONALD MELANDER (Ph.D. 1971) is an associate professor of Foreign Languages at Iona College.

NICOLE MANDARANO (M.A. 1994) studied public interest law and received a JD from CUNY. She works for Paterson Family Court.

NANCY MIRSKY (M.A. 1984) is a teacher of French and Spanish at Yonkers’s public school.

ERIC OZAWA (M.A. 2003) is working towards an MFA in fiction writing at NYU.

ROBERT MCD. PARKER (M.A. 1992) is an independent scholar of nineteenth-century and twentieth-century European art. He undertakes reasearch for international museums, such as the Metropolitan Museum of Art, and the National Gallery of London. He authored Collection Museo Picasso Malaga.

ISABEL ROCHE (Ph.D. 2001) teaches at Bennington College, where she was joined this spring by Sylvie Waskiewicz (Ph.D. 2003). She reports two achievements: her book on character in the novels of Victor Hugo has been accepted for publication by Purdue University Press; and she gave birth to a baby boy, Jack, in December 2004.

PATRICK SAVAGE (Ph.D. 1999) is an associate professor of French at Franklin College, in Switzerland. He wrote two articles: “Le livre brisé ou le recours à l’autre” in De Soi à soi: L’écriture comme autohospitalité, and “Serge Doubrovski (1928-)” in the Dictionary of Literary Biography.

SCOT A. SELF (M.A. 2002) is a Foreign Language training coordinator for the military’s 20th Special Forces Group.

MICHEL SITRYK (Ph.D. 1999) is the Director of Marketing and Communications for WireImage, a photo agency with over 200 employees in five countries. In 2002, he developed Soundwalk, a series of self-guided walking tours of city neighborhoods, retailed in 65 stores in New York and retained by Adidas, Ouna, and Orange Mobile for custom-made projects [www.soundwalk.com].

HÉLÈNE SOSTARICH-DARSAMIAN (M.Phil. 1980) is the executive director of Friends of Freie Universität Berlin.

SYLVIE WASKIEWICZ (Ph.D. 2003) accepted a position for the coming year at Washington College in Chestertown, MD. She will be teaching French, an International Studies class on Contemporary France [in English], and a Film class in the spring.

ELIZABETH WRIGHT (Ph.D. 1975) taught French at San Francisco State University. She retired in 2004.

CLAIRE ZAPATKA (M.A. 1992) is a French Immersion teacher at an elementary public school outside of Boston.

Who’s Who
Administrative Assistants in the Department of French

Grace Cambridge
Undergraduate Assistant, Department of French

Mélanie Griot
Assistant to the Chair of the Department of French and to the Director of the Center for French Civilization and Culture

David Langkamp
Graduate Assistant, Department of French

Megan Lindstrom
Program Assistant, NYU in Paris

Julie Shurts
Assistant to NY Director, Henriette Goldwyn, NYU in Paris
This has been a remarkable year for NYU in France. Our new administrative structure was officially approved by the New York FAS administration in the spring of 2004, and is now comprised of Director Caroline Montel; Assistant Director for Academic Affairs Beth Epstein; and Assistant Director for Administration Christopher Bouchard.

We have dedicated the year to building our programs and, in particular, developing our center into a dynamic intellectual meeting ground within the larger academic community of Paris.

Our undergraduate programs have grown to unprecedented size, and are attracting students of ever higher quality. We are similarly pleased with the quality of our graduate students, and are currently in the process of putting in place a new Master’s program for the training of future French language teachers, in collaboration with the University of Paris III and the Steinhardt School of Education, for Fall 2006. Most important of all, we continue to maintain high quality academic programs for our undergraduates in the belief that study abroad should be a challenging experience that allows students an engaged encounter with a language and culture that is not their own.

We continue to put together a lively schedule of cultural activities and excursions, and this year in particular have focused on attracting greater numbers of scholars, politicians, journalists, and others working in these domains to our center. In this we have two goals: first, to attract and enliven student interest in new research and current events in France, and second, to build NYU in France as a resource center of note within Paris.

Highlights from 2004-2005

Spring 2004:
Conference with Jean-Claude Carrière, renowned playwright and screenwriter, collaborator of Peter Brook, Luis Buñuel, Milos Forman and others, in conjunction with an NYU in France undergraduate course on “May ‘68.”

Summer 2004:
Conference with journalist Alan Riding, European correspondent to the New York Times.

Fall 2004:
Roundtable discussion on the American elections with Tom Bishop (NYU), Thomas Sancton (senior editor, Time Magazine), Jérôme Godefroy (journalist, RTL, France), and Pascal Bruckner, novelist and philosopher.

Spring 2005:
• Colloquium on Gilles Deleuze and Félix Guattari, in collaboration with the Department of Philosophy, University of Paris VIII.
• Roundtable discussion on “Expatriate Writers in Paris Today,” in collaboration with the Australian Embassy in Paris, with writers John Baxter, Mavis Gallant, Jeff Green, and Diane Johnson.
• Day-long conference on the works of NYU professor Assia Djebar, novelist and essayist, in collaboration with the Centre de Recherche en Etudes Féminines, University of Paris VIII.
• Conferences with Elisabeth Guigou, Socialist Deputy to Parliament and former Justice Minister, and Arnaud Montebourg, Socialist Deputy, on the forthcoming referendum on the European Constitution.
• Conference with Madeleine Gobeil, journalist, and screening of her film on Jean-Paul Sartre and Simone de Beauvoir, with the participation of the Canadian Embassy in Paris.
• Conference with and tribute to NYU professor Serge Doubrovsky, novelist, literary scholar, and creator of “auto-fiction.”

Upcoming in Fall 2005:
Hommage to Jean Rouch, anthropologist and filmmaker, in collaboration with University of Paris X.
Interview with John Moran

John Moran, a native of Virginia who most recently taught French language and directed French language instruction at Tulane University, succeeds Kim Campbell and Aline Baehler as the Language Program Director. As such, he will be training the Department’s TAs, teaching two or three classes a semester and overseeing French classes for over 1300 undergraduate students.

How did your interest in French begin?
I think I was in seventh grade when I found in the basement of my parents’ house an old paper back called See it and Say it in French, which was about the cheapest teach-yourself French book you could buy at the bookstore. I pulled it off the shelf and something clicked. Some connection was made and I actually sat down with the book over the course of the next month and a half to teach myself pretty basic things. Then I found my uncle’s French texts. They were college texts from the 30’s and 40’s. A language student today wouldn’t even recognize them. My mother knew a little bit and could help with pronunciation. The way my high school was set up, I had taught myself enough French to be able to skip into third-year French. The teacher would hold a pen up and ask people to identify it, and the class would all say “un stylo,” and I would say “une plume.” So there were some vocabulary problems connected to using those old books. But I had the basics.

You studied at Tulane University, where you received your Ph.D. in French Linguistics. How was it to study and teach French in Louisiana?
As a graduate student, I did some fieldwork in Vacherie and St. Martinville. I went early in the morning to the local coffee shop cum gas station. The older men in the town would get together, either before or after fishing and gab. Their French ranged from a variety of Cajun French which is very close to what you might call standard international French to a variety of Cajun French which is very Louisiana-based, and of course a French-based Creole, found mainly among the African-American populations. In Louisiana, one lives in a world where French or aspects of French are everywhere, and always a potential resource. As a teacher, you can have students listen to the stations that broadcast from the Cajun part of the country. And zydeco music always has some French in it.

Can you tell us something about the way you teach?
I tend to take a relatively relaxed approach, especially for language learners taking beginners’ French (or English—as you know I’ve also taught ESL). The more a student is at ease, the more likely the student will be willing to let him or herself go into that sea of ambiguity that a new language represents. But I do have to admit that I love grammar.

What makes an outstanding language instructor?
An outstanding language instructor connects, communicates, respects his or her students. A classroom is, I believe, a community. A professor is not a giver of knowledge among twenty receivers of knowledge; it just doesn’t work that way. It’s a give and take. When that kind of a rapport can be set up in the classroom, it’s the beginning of a very successful teaching career.

Is there such thing as an inborn talent for teaching?
Personally, I believe that as with any skill, some people are naturally better than others. It doesn’t mean that there are people who can never teach. I just think some people are more comfortable in the classroom. People who are more hesitant in the classroom can learn, as with other skills. That’s why it’s important not to let new teachers get discouraged. I hate seeing new teachers lose heart; so I hope to meet on a fairly regular basis, both formally and informally with the new TAs to touch base, see how things are going and let them know that a bad day doesn’t mean you’re a bad teacher, a bad day is a bad day. One class doesn’t make or break
you. And not every group of students is a dream group.

**What will you teach new instructors?**

It’s important for new teachers to be familiar with pedagogical theories, not that I will ask them to do research papers on various competing notions. But, in familiarizing yourself with theory, you can begin to understand why you might want to try certain techniques. Even if a new teacher has no desire to go on and become a second language acquisition specialist, it’s still an excellent idea to see what’s been done, what’s been written about it. It’s nourishment for practice. If you know about the field and you know what’s going on, you’re going to be a more confident professional. Your students will be more comfortable, and everybody wins.

**How will you proceed upon starting in September?**

I’d like to familiarize myself with graduate student instructors, give them a chance to get to know me, familiarize myself with the undergraduate population, the books we’re using and how well they work in the classroom. Then, I want to think hard about the textbooks, and about the design of the syllabi. I’m the new guy in the block; I want to get input from the graduate instructors and language lecturers who have been teaching here, and do evaluations both at the micro and macro levels—everything from class size to the textbooks being used, from how well Chapter 6 in *Tempo 2* covers the material to how well elementary French feeds into intermediate which feeds into the more advanced levels. When I talked to graduate students in May, many of them said they’d like it to be easier to share ideas and activities for the classroom. I think that’s an excellent idea; it’s even essential for a program with both new teachers and more experienced ones. For a new teacher, seeing all the different approaches people are taking to a lesson develops confidence and imagination. I would like to develop a set-up for easily sharing lesson plans, ideas for quizzes and activities, etc. To my knowledge, there’s nothing on line for that, and that’s something we can create. Students can upload onto the site. We can have a discussion board, and feedback.

**What are other challenges you face as an educator’s educator?**

In a program the size of NYU’s, while I will encourage creativity among the teaching staff, there will have to be regularity in test dates and the amount of time spent on certain materials. I’ll need to find the balance between allowing creativity and making sure that people are covering what needs to be covered so that students are ready on time for group tests. I’m hoping we’ll work as a team on this.

**What are some of the things you’ve learned during your 17-year teaching career?**

I’ve come to be more adaptable in my approach to teaching. The approach you take obviously depends on your personal taste and what works for you, but it also depends on whom you’re teaching and why those students are taking the course. I think it’s important to be open to new things, to read seriously student evaluations and comments from any colleague who might come and observe you. Your own self-evaluations are perhaps even more important after you’ve been teaching for a long time. You do get a very good sense of what’s working and what’s not working. I’ve also learned that along with being adaptable, bringing your own personal interest into the classroom is an excellent way to enliven the whole teaching situation. When you bring in your own interests, you’re naturally more excited, and excitement really is contagious. The last thing I’d say that I’ve learned is that teaching is also learning. That’s one of the things I love so much about it. Not only am I constantly learning about teaching—because that’s what I do obviously—but just working with the students, I learn a lot from them too.

**How do you see the future of language teaching?**

In general, I’d like to see people listening maybe a little bit more to student input and tying theory more tightly to what goes on in the classroom. Certain researchers tend to lose contact with the classroom, which, of course, is where all the information needs to go. I also think that technology will become more and more important, such as Internet and blackboard websites that students can construct. Video streaming can widely enrich the way our students come into contact with French. However, I would hate to see the human element disappear from language teaching. Language exists so that people can communicate ideas to each other. The human element is part of language’s very nature.

[Interview by Mélanie Griot]
Lectures

Patricia Mainardi
Husbands, Wives and Lovers: Marriage and its Discontents in Nineteenth-Century France

Sally Price & Richard Price
Martinique through Different Eyes

Matei Visniec
Une Aventure francophone – entre littérature, théâtre et politique

Julia Kristeva
Co-sponsored with Deutsches Haus:
Otto and Ilse Mainzer Lecture Series
Narration in Literature and Psychoanalysis

Ming Tiampo
Co-sponsored by Grey Art Gallery, NYU
Around the World in 80 Exhibitions:
Internationalism and Cultural Translation in Art Informel and Gutai

Daniel Mesguich
Transmettre le théâtre

Christine Faure
Sieyès, Rousseau, Spinoza et la théorie du contrat

Jean-Philippe Clarac & Olivier Delœuil
Modernité de Maeterlinck et Debussy

Mark Franco
Power, Force, and Mourning in French Court Ballet

Jean-Pierre Bertin-Maghit
La reconstruction d’une mémoire : les documents de propagande, France 1940-1944

Louis-Philippe Dalember
t Co-sponsored with Africana Studies
Désir d’ailleurs et vagabondage

Cori Ellison
On French Opera

Etienne Balibar
Constructions and Deconstructions of the Universal

François Delattre
L’Etat et les perspectives de la relation franco-américaine

Special Events

What’s New in France’s Recent Health Care Reform?
Conference co-sponsored with Ecole Libre des Hautes Etudes and Robert F. Wagner Graduate School of Public Service, NYU

PEN World Voices: The New York Festival of International Literature
Conversations co-sponsored by La Maison Française
Adam Gopnick in conversation with Andreï Makine, Assia Djebar in conversation with Lyonel Trouillot, and Siri Hustvedt in conversation with Nancy Huston.

Guy Debord: Ten Years Later
Discussions were followed by two screenings: La Société du Spectacle (1973); and In Girum imus nocte et consumimur igni (1978).
The annual Gala Benefit of La Maison Française, held at the Consulate General of France on May 5, featured excerpts from Light by renowned playwright Jean-Claude van Itallie. From left: John Hansen as Frederick of Prussia, Lenny von Dohlen as Voltaire, and Jeanie Hacket as Emilie du Châtelet.

Cinema

Demain et encore demain
(Dominique Cabrera, 1997)
Followed by a discussion with the director

France on Film
Co-sponsored by the Institute of French Studies

La Confusion des genres
(Ilan Duran Cohen, 2000)

Son Frère
(Patrice Chéreau, 2002)

Depuis qu’Otar est parti
(Julie Bertuccelli, 2003)

Raja
(Jacques Doillon, 2003)

L’Auberge espagnole
(Cédric Klapisch, 2002)

On Set with French Cinema

Beau Travail
(Claire Denis, 2000)
Followed by a discussion with the director

Rendez-vous with French Cinema 2005
Co-sponsored with La Maison Française and the Directors Series, Tisch School of the Arts, in cooperation with the French Film Office/Unifrance USA, the Film Society of Lincoln Center, and the Cultural Services of the French Embassy. A discussion with the director followed each screening.

Clara et moi
(Arnaud Viard, 2004)

J’mé sens pas belle
(Bernard Jeanjean, 2004)

Exhibitions

Contacts de civilisations:
la Martinique de Michel Leiris
Curated by Dominique Taffin

Photographs by Michel Maiofiss
With an interview by Carole Naggar
Visiting Professors

Marc Abélès  
Directeur de recherche au CNRS

Olivier Ihl  
Institut d'études politiques

Steven Englund  
Historian

Irène Théry  
EHESS

Degrees Conferred

Ph.D. in French Studies and History

Joshua Humphreys  
Servants of Social Progress: Democracy, Capitalism, and Social Reform in France, 1914-1940

Nicole Rudolph  

M.A. in French Studies

Benjamin Blackmer  
Mariana Childress  
Andrew Hartnett  
Julie LeBlanc  
Astrid Reynolds  
Stella Vincenot-Dash  
Lauren Ward  
Janine White  
Emma Winter-Roffe

M.A. in French Studies and Journalism

Jeffrey Iverson

B.A./M.A.

Nadja Michel-Herf  
Maya Smith  
Cassandre Theano

French Studies Certificate

Jean-Michel Lamoine  
Stephanie Richard

Awards and Fellowships 2004-2005

Bourse Marandon Fellowship  
Arthur Plaza

Chateaubriand Fellowship  
Jelena Karanovic

Dean’s Outstanding Dissertation Prize in the Social Sciences  
Joshua Humphreys

Ecole Normale Sup. – Exch. in Paris  
Michelle Pinto (1 semester)  
Paul Sager (1 semester)

Fulbright Fellowship (France)  
Arthur Plaza

IFS Outstanding Master’s Essay Award  
Paul Sager

Florence Gould 2005 Summer Research Fellowship (Council for European Studies)

Matthew Wendeln

2005 GSAS Summer Pre-doctoral Fellowship

Matthew Wendeln

M.A. Departmental Fellowship

Elisa Athanvarangkul  
Michel Fribourg  
Jennifer Fox  
Michel Fribourg  
Gwen Mathews  
André Istel  
Elizabeth Smick  
Société Générale

M.A. GSAS Fellowship

Sarah Feldman  
Jesse McKinney  
Gladys Praud

2005-2006

Chateaubriand Fellowship

John Patrick Murphy

M.A. Departmental Fellowship

Kathleen-Anne Amano  
André Istel  
Andrew Hansen  
Société Générale  
Paul Koepp  
Departmental  
Blake Pardue  
Departmental

M.A. GSAS Fellowship

Danielle Martineau  
Irina Mihalache  
Jenna Nigro

Lucy Fellowship

John Patrick Murphy
### Luncheon Seminars

Frédéric Charillon  
La politique extérieure de la France

Guillemette Faure  
Covrir les élections présidentielles américaines pour la presse française

Olivier Ihl  
La mort d’un rituel civique? L’acte de vote en France et aux Etats-Unis

Georges Corm  
Arab Secular Nationalism Versus Islamism: What Happened?

Scott Gunther  
The Exceptional Strategies of French Gay Activists

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From left: Chery DeLuca, IFS ’96; Julia Carrer and Maggie Siegal, IFS staff members; Lisa LeFevre, IFS’02; Edward Berenson, IFS Director; Erid Fassin, former IFS Associate Director and regular IFS visiting professor; and Herrick Chapman, IFS Director of Graduate Studies.

### Special Events

**Gérard Collomb**  
(Mayor of Lyon)  
Lyon à l’heure européenne

**Alumni Reunion**  
Ending the IFS 25th anniversary celebration, the first Alumni Reunion brought back to the Mews graduates, faculty, and staff.

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### Lectures

**Zeev Sternhell**  
Le mythe de l’allergie française au fascisme

**Farhad Khosrokhavar**  
The New European Muslim Citizens

**Irène Théry**  
Le PaCS : une exception française en Europe, ses raisons et ses limites

**Loïc Wacquant**  
Punish the Poor: Correctional Aberrations in France

**Marc Abélès**  
The New 25 State Europe: Politics in a Transnational Age

**José Kagabo**  
France and Rwanda: The Debates over Genocide

**Henri Hajdenberg**  
The New Antisemitism in France

**Dounia Bouzar**  
Les musulmans et la laïcité française

**Steven Englund**  
Presenting Napoleon in the 21st Century – A Challenge to the Mere Biographer

**Jean-Pierre Azema**  
Mémoires de Jean-Moulin

**Didier Eribon**  
Same-Sex Marriage Debates in France

**Claude Grunitzki**  
Transculturalism: How is it Changing American and French Societies?

### Colloquia

**The lost Banlieues of the Republic?**

A three-day conference about social problems, Hip Hop culture, immigration, ethnicity, and the new militants serving new causes.

**Participants included:** Philippe Bernard, Jean-Pierre Thorn, Safia Lebdi, and Dick Howard.

**Moderators included:** Edward Berenson, Martin Schain, Frédéric Viguier, and Aristide Zolberg.

The tribute “New York Remembers Derrida” was organized by Tom Bishop and Avital Ronell on January 21, 2005. Professors spoke about their former colleague and friend, the philosopher, critic, and, as it was suggested, poet, Jacques Derrida, a long-time visiting professor at NYU.

Remarks by Emily Apter on the Occasion of the Memorial for Derrida

As I imagine many of you in this room have too, I have been having Jacques Derrida dreams ever since he left us. I was just in Paris in January, and kept thinking I would bump into Jacques, rounding a corner near the rue d’Ulm. The dreams take me back to the time when I taught at Williams College and was dispatched by Mark Taylor to meet him at the airport in Albany. My less than quality car (a 1975 American Motors Pacer), failed on the trip back as we scaled a mountain peak. Viewing the sublime, darkly-lit sky from a still and chilly vantage, Derrida said unhelpfully “ Ça pue le pétrole,” thereby igniting my keen anxiety that the car would burst into flames. But, the engine restarted by some miracle, and we made it back to Williamstown, where he promptly fell into a deep sleep on my couch while I made him a coffee. Between coffee and cigarettes, I enjoyed what so many have remarked on: the ease and laughter of one of the world’s most historic thinkers. Later, when Jacques would come to UCLA for discussions in Sam Weber’s seminar, Derrida would show a similar elation. We took him to the newly opened, swank W. hotel in Westwood; the drinks had louché, retro parapsols on them, and Hollywood beautiful people wafted by, and we savored every minute of our own ridiculous proximity to all that. The personal recollections alternate now with private self-review: my debt to his deconstructive heuristic, still fundamental to how I proceed with any text in the classroom, my amazement at how many topics he initiated theoretically that I took up in my work with considerable time-lag: fetishism, capital logics in Marx, translation, the suction of subtractive truth-value and its political and aesthetic implications for literary theory and comparative literature.

Even as the analytic side of my brain pushes to de-sentimentalize the personal sense of loss, I find it very hard to intellectualize Derrida’s presence. When my eye strays on to the back cover of his book Specters of Marx and reads “Jacques Derrida is Directeur d’Etudes, Ecole des Hautes Etudes en Sciences Sociales, Paris,” I find it very hard to believe that “is” Directeur d’Etudes must be converted to “was” Directeur d’Etudes. What Jacques Derrida “was” must, I suppose, now be imagined; and since what he was, was in large measure about what the future of theory will be. The onus is now on me and my colleagues to teach courses that activate his work for future projects; attending to how he seeded futural problematics throughout his career, from theories of linguistic program (as a cybernetic system), to the field of theory and human rights (the borders of apartheid, hospitable citizenship, the recursivity of enemy and friend, the absolute injustice of the death penalty; the reason of Reason and the so-called rogue state). Derridian theory remains actual and pedagogically urgent - not as a monument of deconstruction which took hold historically in postwar thought and philosophy (though it is that) - but rather, as a critical gambit that applied to everything - textual and extra-textual.

Walter Benjamin wrote in a fragment in 1928: “Everything is thought [gedacht]. The task is to make a stopover at one of these many little thoughts. To spend the night in a thought. Once I have done that, I know something about it that its originator never dreamed of.” What I take away from these words for the present occasion, is the idea that Derrida - as one of the premier philosophers of everything, took up the “task” (the word of course makes us think of the “Ausgabe der Übersetzungen,” the task of the translator), of making stopovers in so many thoughts, to the point of leaving Surviving - that is the other name of a mourning whose possibility is never to be awaited. For one does not survive without mourning. No one alive can get the better of this tautology, that of the stance of survival [survivance] - even God would be helpless.

Jacques Derrida, Politics of Friendship

virtually no domain of thought unvisited. The arc of his intellectual career begins with “beginnings” - the non-dialectical irreducibility of “genesis” explored in the 1953-54 mémoire: Le problème de la génése dans la philosophie de Husserl, and ended, increasingly, with meditations on the aporias of death in trauma, world catastrophe, and systems-breakdown, or auto-immunity. These are some of the problematics that I want to work on with students and colleagues in a course for spring 2006, on “Derrida and the Future of Theory,” along with such issues as: the status of anti-logocentrism; the stakes of non-dialectical thinking (Derrida versus Badiou); the implications of Derrida’s post-Levinasian ethics (Abrahamic, yet secular) for the politics of intolerant religiosity; the timing of the political (an ethical militance to come); the problem of intellectual labor, and the re-reading of the subject in terms of own- ness or self-property (engaging the Derridian problem of propre and signature with the critique of possessive individualism in contract theory and property law). It is in thinking Derrida, as Avital Ronell and Tom Bishop so aptly put it in the conference title that was intended to honor Jacques Derrida in October 2004, that we thank him.
Upcoming Visiting Professors

Françoise Gaillard - Fall 2005
Philippe Roger - Spring 2006
Leo Bersani - Spring 2006

Upcoming Lectures at La Maison Française

Thursday, September 15
Catherine Turocy &
the NEW YORK BAROQUE DANCE COMPANY
Lecture/Performance

Wednesday, September 21
Pascal Bruckner
Les Maladies culturelles de la démocratie

Wednesday, October 5
Abdelwahab Meddeb
L’Islam et la guerre des références

Tuesday, October 18
Anka Muhlstein
Proust and his Publishers

Monday, October 24
Isabelle Huppert in conversation with
Tom Bishop and Judith Miller

Special Events

Sitting Sartre 2005
September 29 - October 1
La Maison Française - Kimmel Center (Sept. 30)
A three-day conference organized by Tom Bishop and Denis Hollier.
With the participants: Tom Bishop, Michel Contat, Michel Deguy, Christian Delacampagne, Serge Doubrovsky, Françoise Gaillard, Suzanne Guerlac, Robert Harvey, Denis Hollier, John Ireland, Bernard-Henri Lévy, Béatrice Longuenesse, Jean-François Louette, Jeffrey Mehlman, Thomas Nagel, François Noudelmann, Gilles Philippe, Martine Reid, and Michel Rybalka.

Symposium of Francophone African and Caribbean Theater and Readings
October 28
La Maison Française
Organized by Judith Miller.
With scholars Assia Djebar and Sylvie Chalaye, and playwrights Koffi Kwahulé, José Pliya and Gerty Dambury.
A staged reading in French of Kwahulé’s Jaz will end the symposium.

French Festival in New York

Act French
July 15-December 15
Six months of intriguing performances from the front lines of French culture across New York City. The festival started with the North American premiere of Ariane Mnouchkine’s Caravansérail, which played at the Lincoln Center.

For more information:
http://www.actfrench.org

NYU students meet at la Table Française, a weekly rendezvous to practice French in the Kimmel Center’s cafeteria.

Nathalie Sarraute, Alain Robbe-Grillet, and Eugène Ionesco during curtain call after Freshwater in New York, 1983.